

# DESCRIPTION DES COURS

## DÉPARTEMENT DE LANGUE ET DE LITTÉRATURE ANGLAISES

### ANNÉE ACADÉMIQUE 2010-2011 (sous réserve de modification)

Comme il y a parfois des changements d'horaire ou de salles en cours d'année, vous êtes invité-e-s à contrôler régulièrement l'horaire et la salle pour les enseignements qui vous intéressent, ainsi que d'éventuelles annulations, en consultant la version officielle du programme des cours 2010-2011 sur le site de la Faculté (dès fin juillet 2010) :

<http://www.unige.ch/lettres> > Enseignements > Programme des cours > «Prog. des cours 2010-2011 (avec moteur de recherche)»

A = semestre d'automne  
P = semestre de printemps  
AN = toute l'année

CR = cours  
CS = cours-séminaire  
SE = séminaire  
TP = travaux pratiques  
CP = complément d'enseignement

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## Baccalauréat universitaire (Bachelor of Arts, BA)

BA1 : Littérature anglaise						
<b>3E040 1-2h/Année de CR, Introduction aux études littéraires</b>						
32E0108	CR	Introduction to the Study of Literature	L. Erne, po	A	Ma 10-12	B 111
32E0108	CR	Introduction to the Study of Literature	D. Madsen, po	P	Ma 10-12	B 111
<p>This course is designed to introduce students to the terminology and skills required for the study of literature at the university level. It is organised into four half-semester, each of which is devoted to the study of a genre: poetry and drama (taught by Professor Erne in the Autumn semester) and fiction and nonfiction prose (taught by Professor Madsen in the Spring semester). Among the texts we will study are Shakespeare's "Hamlet", a selection of poetry from the sixteenth century to the present, and Hawthorne's "The Scarlet Letter".</p> <p>Bibliography: It is important that students buy the following editions: William Shakespeare, "Hamlet", Folger Shakespeare Library (Washington Square Press, 1992). ISBN 0-7434-8278-6 (copies are available from OfftheShelf, 15 bvd Georges Favon). Nathaniel Hawthorne, "The Scarlet Letter: Case Studies in Contemporary Criticism". Ed. Ross C. Murfin, second edition (Palgrave Macmillan; Bedford/St Martins, 2006)</p>						
32E0109	CP	Film Club related to "Introduction to the Study of Literature"	A. Iatsenko, as	AN	Je 19-21	B 112
<p>The cinematic interpretation of a literary work provides for alternative or complementary readings of that work, and the transfer of narrative from page to screen can reveal important aspects of both media. For this reason, some seminars in the English Department include films as an integral part of their subject of study.</p> <p>Organised by Anna Iatsenko the English Department Film Club provides regular screenings at a time and place independent of the seminars. Open to all members of the English Department, the Film Club is also an informal meeting point for students outside the classroom. Students are free to attend any session they are interested in.</p> <p>Films are projected on Thursday evenings in B112 starting at 7.15 p.m. For an up-to-date schedule, please consult the Department website or the posters at the English Department and at the Bâtiment des Philosophes. We hope you will enjoy the screenings and feel inspired to pursue your discussion of the interpretations of texts with your fellow students afterwards.</p>						

<b>3E002 3h/Année de TP, Analyse de textes &amp; Composition anglaise</b>						
32E0018	TP	Analysis of Texts and Composition – Group 1	Enseignants Lettres	AN AN	Ma 09-10 Ma 14-16	B 302 B 302
32E0018	TP	Analysis of Texts and Composition - Group 2	Enseignants Lettres	AN AN	Ma 12-14 Je 16-17	B 302 B 107
32E0018	TP	Analysis of Texts and Composition – Group 3	Enseignants Lettres	AN	Ma 16-19	B 307
32E0018	TP	Analysis of Texts and Composition – Group 4	Enseignants Lettres	AN	Ma 16-19	B 305
32E0018	TP	Analysis of Texts and Composition – Group 5	Enseignants Lettres	AN	Ma 16-19	SO 013
32E0018	TP	Analysis of Texts and Composition – Group 6	Enseignants Lettres	AN	Je 16-19	B 307
32E0018	TP	Analysis of Texts and Composition – Group 7	Enseignants Lettres	AN	Je 16-19	B 305

The sections of Analysis of Texts are devoted to close study of the literary texts listed in the programme for the Introduction to Literature lecture course. Each section is taught for one semester by a single instructor, who assigns written work and administers written examinations. The section provides a forum for discussion and addresses questions of textual analysis for a two-hour period each week; a third hour is devoted to the writing of critical prose on the literary texts studied in the course as a whole.

<b>BA2 : Linguistique et langue anglaises</b>						
<b>3E003 1-2h/Année de CR, Introduction à la linguistique anglaise</b>						
32E0019	CR	Introduction to English Linguistics	E. Haeberli, pad	AN	Je 12-14	B 101
<p>This course provides an introduction to linguistics as “the scientific study of language”. After a short introduction to general issues – the aims and methods of linguistics, a brief overview of the different fields in linguistics – the lectures will concentrate on the core areas of linguistics: semantics/pragmatics (meaning), phonetics/phonology (sounds and sound patterns), morphology (word formation), and syntax (sentence formation). This implies acquiring the descriptive tools and illustrating how these descriptive tools can be applied to the study of the English language. The final section of the course will focus on one area of the grammar of English, the auxiliary system, and we will study this topic against the general background outlined in the first part of the course.</p> <p>Material for the lecture course and the TPs in English linguistics will be made available on the course website (see <a href="https://dokeos.unige.ch">https://dokeos.unige.ch</a>)</p>						
<b>3E004 2h/Année de TP, Linguistique anglaise</b>						
32E0020	TP	English Linguistics – Group 1	Enseignants Lettres	AN	Lu 08-10	B 307
32E0020	TP	English Linguistics – Group 2	Enseignants Lettres	AN	Lu 10-12	B 307
32E0020	TP	English Linguistics – Group 3	Enseignants Lettres	AN	Lu 10-12	B 305
32E0020	TP	English Linguistics – Group 4	Enseignants Lettres	AN	Lu 12-14	B 305
32E0020	TP	English Linguistics – Group 5	Enseignants Lettres	AN	Ma 08-10	B 307
<p>The TPs are “hands-on” sessions designed to reinforce and practice the notions introduced in the lecture course “Introduction to English Linguistics”. They also focus on the acquisition of specific skills, such as examining linguistic data, identifying linguistic problems, solving the problems using linguistic tools, and writing short essays.</p> <p>Material for the lecture course and the TPs in English linguistics will be made available on the course website (see <a href="https://dokeos.unige.ch">https://dokeos.unige.ch</a>)</p>						

<b>3E005 2h/Année de TP, Perfectionnement de langue</b>						
32E0021	TP	Practical Language – Group 1	Enseignants Lettres	AN	Me 08-10	B 302
32E0021	TP	Practical Language – Group 2	Enseignants Lettres	AN	Me 10-12	B 305
32E0021	TP	Practical Language – Group 3	Enseignants Lettres	AN	Je 14-16	B 107
32E0021	TP	Practical Language – Group 4	Enseignants Lettres	AN	Je 16-18	A 210
32E0021	TP	Practical Language – Group 5	Enseignants Lettres	AN	Ve 12-14	B 307

Practical Language classes are designed to help students consolidate and improve their proficiency in grammar, vocabulary and language use. In addition to language practice, the course aims to introduce a basic descriptive framework for the English language. This is designed to enable students to develop their own mastery of the language independently, and to be useful for those who aim to go on to teach.

<b>BA3 : Linguistique anglaise</b>						
<b>3E041 2 x 2h/Semestre de CS, Enseignements de linguistique anglaise</b>						
32E0110	CS	Varieties of English	G. Puskas Nerima, mer	A	Je 08-10	B 101
<p>This class discusses different varieties of English. In order to consider a language a "variety" of English, we must agree on what counts as the features of a language. We will see that beyond the lexicon, many aspects of both the phonology and the morphosyntax of a language make it a variety of what is referred to as "standard English". Our world trip will take us from the British Isles (Irish English, Welsh English, Scots), through the American Continent (Chicano English, African-American Vernacular English) and Australia to India (Indian English).</p>						
32E0111	CS	The History of English	E. Haeberli, pad	P	Ma 10-12	B 101
<p>Since the Anglo-Saxon period, the English language has undergone substantial changes, and Old English, as illustrated in the example below, has become nearly unintelligible to speakers of present-day English.</p> <p>Ʒæs ymb iiii niht Ʒepered cyning &amp; Ʒelfred his broþur þær micle fierd to Readingum gelæddon. (Anglo-Saxon Chronicle, year 871; 'About four days later, King Ethered and his brother Alfred led their main army to Reading.')</p> <p>The phonology, morphology, syntax and lexicon of English have changed considerably over the last thousand years. The aim of this course is to provide a brief overview of the main developments in these different domains and to identify the various traces that the English of the past has left in present-day English. Although the focus will be on the language, relevant aspects of the political, social and cultural context will also be discussed. Furthermore, the developments in the history of English will allow us to consider the more general question of how and why languages change.</p> <p>The recommended textbook is: Barber, C., J. Beal, and P. Shaw (eds.). 2009. The English Language: A Historical Introduction. Cambridge: Cambridge University Press. 2<sup>nd</sup> edition.</p>						

<b>BA4 : Langues et littératures anglo-saxonnes et médiévales</b>						
<b>3E042 2h/Semestre de CR, Enseignement de langues et littératures anglo-saxonnes et médiévales</b>						
32E0112	CR	Medieval England I	F. Tolhurst, ma	A	Ve 10-12	B 112
<p>Medieval England spans over ten centuries. The aim of this course is to provide useful landmarks (historical, cultural, and iconographic) for a study of literature in this period. We will read a selection of literary texts from a reader to be purchased at the beginning of the semester. Students must take this course either in the Fall semester or the Spring semester. However, all students must attend the first introductory lecture at the beginning of the Autumn semester.</p>						
32E0113	CR	Medieval England II	F. Tolhurst, ma	P	Ve 10-12	B 112
<p>Medieval England spans over ten centuries. The aim of this course is to provide useful landmarks (historical, cultural, and iconographic) for a study of literature in this period. We will read a selection of literary texts from a reader to be purchased at the beginning of the semester. Students must take this course either in the Fall semester or the Spring semester. However, all students must attend the first introductory lecture at the beginning of the Autumn semester.</p>						

<b>3E009 2h/Semestre de SE, Séminaire de langues et littératures anglo-saxonnes et médiévales</b>						
32E0086	SE	Performing Bodies: Clothing in Medieval Drama	S. Brazil, as	A	Lu 14-16	B 110
<p>In this seminar we will read a selection of Mystery and Morality plays from fourteenth and fifteenth century England. With a specific focus on notions of performance and performativity, as arbitrated through costume, this seminar will examine the role of the body as the living transmitter of a literary work. The immense significance of costume in the mediation of meaning will be a central concern of this seminar, as well as the relationship between body and costume. Plays such as “Mankind, Wisdom” and “The Second Shepherd’s Play” will form part of our corpus.</p> <p>A course reader containing the relevant plays will be provided and made available from Uni-Copy, 99 Rue Carl-Vogt.</p>						
32E0114	SE	Medieval Imaginations and the Power of Fiction	I. Balgradean, sce	A	Me 10-12	PHIL 017
<p>In this seminar we will be looking at various narrative conceptualizations of the imagination, while thinking about the role of literature as fundamental and powerful mode of human expression.</p> <p>The seminar corpus (“Sir Orfeo” and Chaucer’s Prologue to the “Legend of Good Women”) will be compiled in a reader to be purchased from Uni-Copy, 99 Blvd. Carl-Vogt.</p>						
32E0007	SE	The Living Image: A Medieval Scenario	I. Balgradean, sce	A	Ve 14-16	PHIL 015
<p>This seminar aims to explore a literary corpus which stages man-made images as literal living bodies. We will be thinking about the special narrative treatment of these artefacts in relation to medieval poetics, as well as to the rhetoric of courtly love and image cult.</p> <p>The seminar corpus (different versions of the Pygmalion legend, the “Legend of Saint Agnes”, the “Legend of Saint Nicholas”) will be compiled in a reader to be purchased from Uni-Copy, 99 Blvd. Carl-Vogt.</p>						
32E0006	SE	Taboo, or the Body at the Limits of Language	P. Ivanova, as	P	Lu 16-18	<b>B 302</b>
<p>There seems to be a horizon to what can be conveyed through language, to the sense we make of the world and of our place in it. One way to think this horizon at the limits of which expression undoes and takes its form is the concept of taboo. In his essay “Totem and Taboo” Freud introduces the subject by saying: “I can assure [the readers] that in fact the whole subject is highly obscure”. A chief characteristic of taboo is that it remains underdetermined in language, as that which is unspeakable, but nevertheless conceived. Thus the concept seems to evoke at once the generation of possibilities for thought and the last outpost against which language faces its insufficiency. This is where the body kicks in, taking place as the living witness of the fluctuations of incarnated thought. In this seminar we are going to explore several narrative configurations of this unsayable limit, and observe the relationships with life and embodiment it generates.</p> <p>What is the power that binds one’s life upon the given word? How can a kingdom hang on its ruler’s rash promise? How is it possible for a love-stricken Troilus to let himself perish just because he gets caught in a discourse? – these are some of the questions we are going to ask.</p> <p>We’ll be looking at texts ranging from the Celtic tradition, through the 14<sup>th</sup> century poem “Sir Orfeo” and Chaucer’s “Troilus and Criseyde” to some critical and theoretical material helping us to elucidate the concepts used. Students will be able to purchase a course reader at Unicopy (bvd Carl-Vogt 99, Genève) at the beginning of semester.</p>						
32E0070	SE	The Book of Sir Launcelot and Queen Guinevere	I. Balgradean, sce	P	Me 12-14	<b>B 305</b>
<p>This seminar will focus on deciphering the specific narrative conceptualization of emotion that Malory’s text proposes in response to earlier versions of the story of Lancelot and Guinevere.</p> <p>The seminar corpus (Malory’s “The Book of Sir Launcelot and Queen Guinevere”, and excerpts from earlier texts) will be compiled in a reader to be purchased from Uni-Copy, 99 Blvd. Carl-Vogt.</p>						
32E00151	SE	The Narrative Logic of the Heart	I. Balgradean, sce	P	<b>Je 12-14</b>	<b>B 015</b>
<p>In this seminar we will examine the heart as central medieval concept via various cases of narrative transcription.</p> <p>The seminar corpus (Chaucer’s “Book of the Duchess”, “The Merchant’s Tale” and excerpts from the “Romaunt of the Rose”) will be compiled in a reader to be purchased from Uni-Copy, 99 Blvd. Carl-Vogt.</p>						

**BA5 : Littérature moderne des 16e, 17e et 18e siècles****3E043 2h/Semestre de CR, Enseignement de littérature moderne des 16e, 17e et 18e siècles**

32E0115	CR	An Introduction to English Literature, 1500-1800 (Cours public)	L. Erne, po E. Kukorelly- Leverington, ma	A	Ma 16-18	B 104
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This compulsory lecture course, taught in the autumn and the spring semester, provides an introduction to English literature written in the sixteenth, seventeenth, and eighteenth centuries. Students are strongly encouraged to attend it before, or at least at the same time as, but not after the seminars devoted to the period covered by module BA5. Indeed, one of the aims of this lecture course is to equip students with the knowledge of literary history upon which BA5 seminars rely. The lecture course is divided into two parts, the first devoted to the Renaissance (ca. 1500-1660), the second to the Restoration and the eighteenth century. Among the historical and intellectual developments that will be addressed in the first part are Humanism and the Reformation, early modern poetry (both lyric and epic), early modern drama, and English Renaissance literary theory. The second part will begin by historicizing Restoration literature and explore the poetry of the Augustan or neo-classical period. The main focus of the second part, however, will be on the development of prose fiction towards what is commonly known as "the novel". We will explore different stages in this development as we try to understand how the cultural and social context of eighteenth-century England fostered the emergence of this genre.

Course book: for the first part, The Norton Anthology of English Literature, 8th ed. (2006), vol. B (The Sixteenth Century / The Early Seventeenth Century), 8<sup>th</sup> ed. (2006), ISBN 0-393-92718-0 (look for it on bookfinder.com or abebooks.com). It is important that you order this, the 8th edition and that you order it well BEFORE the beginning of the semester. For the second part, a reader will be provided.

32E0116	CR	An Introduction to English Literature, 1500-1800	L. Erne, po E. Kukorelly- Leverington, ma	P	Me 14-16	B 104
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This compulsory lecture course, taught in the autumn and the spring semester, provides an introduction to English literature written in the sixteenth, seventeenth, and eighteenth centuries. Students are strongly encouraged to attend it before, or at least at the same time as, but not after the seminars devoted to the period covered by module BA5. Indeed, one of the aims of this lecture course is to equip students with the knowledge of literary history upon which BA5 seminars rely. The lecture course is divided into two parts, the first devoted to the Renaissance (ca. 1500-1660), the second to the Restoration and the eighteenth century. Among the historical and intellectual developments that will be addressed in the first part are Humanism and the Reformation, early modern poetry (both lyric and epic), early modern drama, and English Renaissance literary theory. The second part will begin by historicizing Restoration literature and explore the poetry of the Augustan or neo-classical period. The main focus of the second part, however, will be on the development of prose fiction towards what is commonly known as "the novel". We will explore different stages in this development as we try to understand how the cultural and social context of eighteenth-century England fostered the emergence of this genre.

Course book: for the first part, The Norton Anthology of English Literature, 8th ed. (2006), vol. B (The Sixteenth Century / The Early Seventeenth Century), 8<sup>th</sup> ed. (2006), ISBN 0-393-92718-0 (look for it on bookfinder.com or abebooks.com). It is important that you order this, the 8th edition and that you order it well BEFORE the beginning of the semester. For the second part, a reader will be provided.

**3E044 2 x 2h/Semestre de SE, Enseignements de littérature moderne des 16e, 17e et 18e siècles**

32E0117	SE	The Conduct of Young Ladies	E. Kukorelly- Leverington, ma	A	Lu 12-14	A 211
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The eighteenth century saw many changes in the way society viewed the difference between the sexes. Among these are that women, from being seen as imperfect men, came to be considered as essentially different, in an emerging paradigm of gender difference that has been described in terms of 'incommensurability'. This seminar studies the construction of a discourse of gender difference in a number of literary and non-literary genres, including periodicals, polemical pamphlets, conduct literature, the mock-epic, the novel, medical writing, and legal writing.

A reader will be made available to students at cost price.

Oliver Wakefield's "The Vicar of Wakefield" (Oxford World's Classics edition) and Alexander Pope's 'The Rape of the Lock' (Signet Classics, 'The Rape of the Lock' and other Poems).

All students planning to attend this seminar are requested to attend the BA5 enrolment session at the end of the first BA5 lecture course in the Autumn semester, on 28 September, at 6.00 p.m., in room B 104.

32E0118	SE	The Elizabethan New World	D. Madsen, po	A	Ma 08-10	B 112
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This seminar focuses upon Elizabethan England and the ways in which the American "New World" was received in this period of vigorous Protestant nationalism. We will begin with excerpts from Edmund Spenser's epic poem "The Faerie Queene" and end with Shakespeare's "The Tempest." Our interest will be focussed upon the early phases of England's development as a major

colonial power, by looking at the representations of imperial rhetoric in the artistic and material culture of Elizabethan England. We will study the iconography of painting, maps, clothes, and other artefacts in order to understand the symbolic vocabulary that asserted the Queen's imperial role in global affairs. In addition to Spenser and Shakespeare, we will look at the writings produced by explorers and early colonists of the Virginia settlements. These writings served a number of purposes: to understand this new land and its indigenous inhabitants, to promote the fledgling Chesapeake colonies as a destination for English immigrants, and to cement England's political and economic claim to a share of the wealth of the New World by creating what we might call an "English America." An additional contextual issue that we will discuss is the parallel between colonial attitudes towards Native American tribes and the contemporaneous colonization of Ireland by Elizabeth's government. This historical context will enrich our inquiry into how the symbolic rhetoric of Elizabethan nationalism was transformed into literary forms such as allegory, and how allegory served the imperialistic ambitions of Elizabethan England.

Texts will be available from Off the Shelf and the seminar shelf in the English Library. A reader of additional texts will be available for purchase from the English Library.

William Shakespeare, "The Tempest", ed. Stephen Orgel (Oxford Classics edition)

Thomas Harriot, "A Brief and true report of the new found land of Virginia" (Dover reprint edition)

All students planning to attend this seminar are requested to attend the BA5 enrolment session at the end of the first BA5 lecture course in the Autumn semester, on 28 September, at 6.00 p.m., in room B 104.

32E0119	SE	Aphra Behn	E. Depledge, as	A	Ma 12-14	PHIL 017
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This course explores the works of Aphra Behn, the first professional female writer in the English language. Students will have the opportunity to consider Aphra Behn's innovations in a number of different genres, as we read examples of her prose narratives, letters, drama and poetry. They will also be encouraged to interact with writing about Behn, by both her contemporaries and later critics.

Students are asked to purchase a copy of "Oroonoko, The Rover, and Other Works" ed. Janet Todd (Penguin Classics), available from [www.amazon.de](http://www.amazon.de) or Off The Shelf.

ISBN: 0-140-43338-4

All students planning to attend this seminar are requested to attend the BA5 enrolment session at the end of the first BA5 lecture course in the Autumn semester, on 28 September, at 6.00 p.m., in room B 104.

32E0120	SE	Early Modern Prose Fiction	L. Erne, po NN, sma	A	Me 14-16	PHIL 017
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The prose fiction of the sixteenth and seventeenth centuries is a rich, complex, and rewarding area of literary study, attracting much recent critical attention. It has often been dismissed as less worthy of our attention than the drama and poetry of the period by such writers as William Shakespeare and inferior to the novel which it precedes. However, in recent years, scholars have come to regard it as an important genre in which we can read not only exciting plots but also innovative developments in prose style and experiments in genre and form.

This course will focus on a range of major prose fiction texts, including Robert Greene's "Pandosto", the source of Shakespeare's "The Winter's Tale" and one of the most widely read literary texts of the period, John Lyly's "Euphues: The Anatomy of Wit" with its highly sophisticated and influential prose style, and Thomas Nashe's "The Unfortunate Traveller", a satirical text deeply concerned with the witty interplay of different genres and tensions between orality and print; we will also look at the novella and anthologies of prose tales and the highly popular translations of continental romances which found a large readership at the time. We will consider these texts in their historical and cultural contexts, thinking about such issues as the popularity of prose fiction in a period which witnessed increasing literacy and the expansion of the book trade, and its often controversial status in debates on the pleasure and utility of fiction.

Bibliography:

Paul Salzman, ed. "An Anthology of Elizabethan Prose Fiction". Oxford: Oxford University Press, 2008. ISBN: 978-0199540570

Further texts will be provided by the tutor.

All students planning to attend this seminar are requested to attend the BA5 enrolment session at the end of the first BA5 lecture course in the Autumn semester, on 28 September, at 6.00 p.m., in room B 104.

32E0121	SE	"The History of Tom Jones, A Foundling"	E. Kukorelly- Leverington, ma	P	Lu 12-14	A 211
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This seminar has two goals: to acquaint you with an example of the early English novel, and, in the process of doing just that, to have a good read – by this I mean pleasure and enjoyment. When "Tom Jones" was published in 1749, it was an immediate success, finding eager readers among a public that was avid for fictions of a new genre, one which explored issues close to readers' experiences. The hilarious and touching adventures of Tom Jones, a foundling, in which we follow him around the South of England as he pursues his beloved provide ample examples of characteristics that have come to be identified with the

early novel: realism of action, characters, and time/place; plot complexity; and a focus on the feelings, thoughts, experiences and agency of autonomous individuals.

Please purchase the Oxford World's Classics edition of the novel.

All students planning to attend this seminar are requested to attend the BA5 enrolment session at the end of the first BA5 lecture course in the Autumn semester, on 28 September, at 6.00 p.m., in room B 104.

32E0122	SE	Shakespeare in Performance	E. Depledge, as	P	Ma 08-10	B 112
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At the heart of this seminar is a study week in London and Stratford-upon-Avon where we will watch a number of Shakespeare plays performed by some of Britain's leading actors and actresses. The theatres in which we will witness performances include the new Globe theatre in Southwark, a replica of the playhouse in which many of Shakespeare's plays were first staged. The study week will include post-performance seminar discussions with student presentations, a study day at Shakespeare's Globe, an interview with cast members of one or more of the performances we will see, and visits to two Shakespeare-related museums. The preparatory weeks in Geneva will consist of sustained study from the angle of performance of the plays we will get to witness live while in England. Since much of the work for this seminar will be done during the week in England, teaching in Geneva will not extend over the whole semester (details to be announced in class at the beginning of term).

All students planning to attend this seminar are requested to attend the BA5 enrolment session at the end of the first BA5 lecture course in the Autumn semester, on 28 September, at 6.00 p.m., in room B 104.

32E0123	SE	Paired Plays: Evaluating the Dramatic Works of Shakespeare and His Contemporaries	F. Tolhurst, ma	P	Ma 15-17	B 105
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By reading two pairs of plays, we will consider the question of how to define the literary value of the dramatic works of Shakespeare and his contemporaries. Through the study of Shakespeare's "A Midsummer Night's Dream" with John Lyly's "Gallathea", we will compare how Shakespeare and one of his predecessors utilize plot elements such as the green world, same-sex love, cross-dressing, and metamorphosis. Through the study of Shakespeare's "The Taming of the Shrew" and John Fletcher's "The Woman's Prize, or The Tamer Tamed", we will compare how Shakespeare and one of his successors present, and possibly critique, the idea of woman-taming.

All primary texts will available from Off the Shelf, and all required secondary material will be in the course reader available from Unicorny.

All students planning to attend this seminar are requested to attend the BA5 enrolment session at the end of the first BA5 lecture course in the Autumn semester, on 28 September, at 6.00 p.m., in room B 104.

32E0124	SE	The Birth of the Author: the Construction of Authorial Identity in Early Modern England	J. Bark, as	P	Ve 12-14	A 210
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This seminar examines the construction of authorial identity in early modern English literature. What did it mean to be an "author" in Renaissance England? What did it mean to have a literary career at this time? How did authors engage in the process of fashioning their careers as poets? During this seminar we will focus on Edmund Spenser, Ben Jonson and John Milton, three authors who were particularly successful at crafting their careers in this self-conscious manner. Both primary and secondary readings will be available on dokeos.

All students planning to attend this seminar are requested to attend the BA5 enrolment session at the end of the first BA5 lecture course in the Autumn semester, on 28 September, at 6.00 p.m., in room B 104.

## BA6 : Littérature moderne et contemporaine des 19e, 20e, et 21e siècles

### 3E045 2h/Semestre de CR, Enseignement de littérature moderne et contemporaine des 19e, 20e, et 21e siècles

32E0125	CR	Modern Intellectual History	D. Madsen, po	A	Lu 10-12	B 101
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This lecture course offers a survey of important philosophical and aesthetic movements of the modern era. We will begin in the late eighteenth century with the philosophy of the Enlightenment and its influence on English cultures on both sides of the Atlantic. Lectures will deal with such movements as nineteenth-century Romanticism, Modernism of the early twentieth century and its successor, Postmodernism, as well as the emergence of "critical theory," focusing upon relationships between theories of art and literature and changing aesthetic styles. A major theme of the lectures will be the concept of "modernity" and the ways in which the idea of the modern has been reinterpreted in a range of anglophone contexts.

A reader will be available for purchase from the English Library.

32E0126	CR	South African Literature from Olive Schreiner to Bessie Head	M. Leer, mer	A	Me 12-14	B 108
<p>This survey will cover South African literature from its colonial beginnings in Olive Schreiner's "The Story of an African Farm" (1883) to the height of the Apartheid era. With an emphasis on the themes of race and belonging, the course will also deal with how literature becomes a central part of the political opposition to Apartheid and the effect of this on literary form: from the memoirs of Ezekiel Mphahlele, "Down Second Avenue" (1959) to the poetry of Dennis Brutus and the plays of Athol Fugard and the very different practice of the novel by Nadine Gordimer in "The Conservationist" and Bessie Head in "A Question of Power" (both 1974).</p>						
32E0127	CR	Feminist Theory: Beauty Fictions (Cours public)	D. Madsen, po	P	Lu 10-12	B 101
<p>This lecture course focuses upon the issue of feminine beauty through the theoretical writings and literary texts produced by the so-called "first, second, and third waves" of American feminism, from the mid-nineteenth to early twenty-first centuries. We will look to the development during the twentieth century of distinct schools of feminist thought: liberal, radical, psychoanalytic and ecological feminisms. Topics we will cover include issues of reform, race, sexual violence, "personal politics," consumption, and patriarchal structures of representation. The focus of the course will be changing feminist responses to the concept of feminine beauty.</p> <p>This course uses many online texts; additional texts will be placed on the seminar shelf in the English Library. The following texts will be available from Off the Shelf: Eve Ensler, <i>The Good Body</i> (2004), Toni Morrison, <i>The Bluest Eye</i> (1970). For details please consult Professor Madsen's seminar page: <a href="http://home.adm.unige.ch/%7Emadsen/Beauty_Fictions.htm">http://home.adm.unige.ch/%7Emadsen/Beauty_Fictions.htm</a></p>						
32E0128	CR	Aboriginal Australia	M. Leer, mer	P	Me 12-14	B 112
<p>This survey will take its point of departure in the history of Aboriginal-European relations as outlined in Ruth Perkins and Marcia Langton's "First Australians" (2008). It will also attempt a survey of the history of anthropology and ethnography dealing with Aboriginal culture and central concepts such as the Dreaming. But it will focus on Aboriginal cultural achievements in the visual arts (Aboriginal painting has been described as "the last great art movement of the 20<sup>th</sup> century" of an importance equal to Cubism) and in literature from Sally Morgan's "My Place" to Alexis Wright's "Carpentaria".</p>						
<b>3E046 2 x 2h/Semestre de SE, Enseignements de littérature moderne et contemporaine des 19<sup>e</sup>, 20<sup>e</sup>, et 21<sup>e</sup> siècles</b>						
32E0129	SE	The Alice Heritage: Lewis Carroll and the Tradition	D. Spurr, po	A	Ma 10-12	B 105
<p>The new Tim Burton film "Alice in Wonderland" is only the most recent of a great number of artistic adaptations to the two "Alice" books published by the writer known as Lewis Carroll: "Alice's Adventures in Wonderland" (1865) and "Through the Looking-Glass and What Alice Found There" (1871). This seminar takes a close look at these works, while putting them in the context of nineteenth-century Oxford and the Victorian cult of the child, It then considers the legacy left by them in the form of both fictional adaptations and critical analyses. These are of great variety, including Anna Richards' imitation, "A New Alice in the Old Wonderland" (1895); Gilles Deleuze's analysis in "La logique du sens" (1969), and Katie Roiphe's "Still She Haunts Me: A Novel of Lewis Carroll and Alice Liddell" (2001). Our study of the visual arts will include the collection of photographs of little girls taken by the author, and Salvador Dali's illustrations. Our guiding question will be that of how and why the Alice books have made such an impact on the modern imagination.</p> <p>Texts at Off the Shelf (Bd Georges-Favon 15) and in brochure at English department library.</p>						
32E0130	SE	Copy – Paste	M. Rööslü, sas	A	Ma 16-18	A 210
<p>The ambivalent notion of copy-paste plays a crucial role in artistic developments of the 20th century. Its trajectory can be traced from the readymade, montage, cut-up techniques and collage up to the postmodern proclamation of the end of originality. In these various guises, copy-paste emerges as inextricably linked to the conditions and economies of meaning. The seminar will approach this issue through productions in various media with a particular focus on contextualisation and the reading process brought to assembled objects. The sources will reach from Duchamp's readymades over Dos Passos' literary techniques up to photographic productions by Sherrie Levine.</p> <p>No prior reading is required for the seminar, and all texts will be available in a reader at the beginning of the autumn semester.</p>						
32E0132	CP	Film Cycle Related to BA5, BA6 and BA7 Seminars	M. Leer, mer	A	Ma 18-20	B 112
<p>This film cycle cannot be followed as a study option. Films will be announced, as and when relevant, during seminars.</p>						
32E0133	SE	Wilde : Dandy, Wit and Enigma	V. Fehlbaum, ce	A	Me 12-14	A 113
<p>Oscar Wilde requires no introduction; his extravagant life and literary works are common knowledge. And yet, like much that falls into that category, enigmas remain. For a start, 'common' is hardly the appropriate adjective to describe anything touching Oscar Wilde, and as for knowledge, what exactly *is* known, beyond the scandals and the wit? In this seminar we shall make a start on evaluating or, more precisely, re-evaluating this multi-faceted writer, by reading a variety of his texts, including "The Picture of Dorian Gray", "A Woman of No Importance", "The Ballad of Reading Gaol", and a collection of shorter works.</p>						

32E0131	SE	Vulnerable Bodies and Imagined Spaces	T. Simkin, as	A	Me 14-16	A 214
<p>Kincaid, Jamaica, “Annie John” (available from OffTheShelf)  Mootoo, Shani. “Cereus Blooms At Night” (available from OffTheShelf)  Ihimaera, Witi. “The Uncle’s Story” (to be purchased by students from Amazon or Abe Books)  Vera, Yvonne. “The Stone Virgins” (to be purchased by students from Amazon or Abe Books)</p> <p>These texts will be useful if you would like to buy a module companion:  Leitch, Vincent. (ed.) “The Norton Anthology of Theory and Criticism” (W. W. Norton, 2001)  Butler, Judith. “Precarious Life: The Power of Mourning and Violence”</p> <p>This module will provide students with the opportunity to explore the question of bodily vulnerability in a number of postcolonial texts. Judith Butler’s “Precarious Life” will provide us with a critical point of entry, and allow us to consider her claim that while the body is nothing if not susceptible to harm, the position of certain bodies in particular times and spaces intensifies their experience of vulnerability. By encountering the body in cultural theory, we will develop our thinking on the body as a ‘cultural text’ constituted in accordance with various norms that represent certain bodies as more ‘livable’ than others. We will discuss how far literature can provide a voice and bear witness to violence and pain inflicted on the body, and explore how far these writers imagine alternative realities, strengthened by their recognition of bodily vulnerability. The module will explore the possibilities of recognizing vulnerability, and to what extent dominant ideas about the body can be contested in a postcolonial context.</p>						
32E0134	SE	An Introduction to Maori Literature	S. Oettli, ce	A	Je 14-16	PHIL 017
<p>Native fiction written in English did not emerge in New Zealand until the early nineteen seventies. We will examine potential social causes for this emergence, frequently designated as the ‘Renaissance’ of Maori literature, and analyse attitudes to a post-colonial situation by a thorough reading of novels by major representative Maori writers such as Alan Duff, Patricia Grace and Witi Ihimaera. In order to understand how each writer constructs their perspective of a contemporary Maori world, we will focus on the concept of identity and the Maori struggle to maintain their culture in the face of colonialism. This should lead to an informed discussion of the problematic of using a Western cultural approach to the reading of indigenous literature.</p> <p>Alan Duff. “Once Were Warriors”. Tandem Press, Auckland. 1990  Patricia Grace. “Dogside Story”. University of Hawai’i, Hawai’i. 2001.  Witi Ihimaera. “The Whalerider”. Penguin, Auckland. 1987.</p>						
32E0135	SE	Calypso, Reggae, Dub and Other Forms of Oral Poetry in the Caribbean	M. Leer, mer	A	Je 16-18	B 112
<p>Oral poetry and music are at the heart of Caribbean culture and have taken a great variety of forms: narrative, lyrical, satirical, religious, political. This seminar will trace the history of these various oral traditions from slavery times through to calypso in Trinidad, reggae and dub in Jamaica (and their many international offshoots) – with a basis in the historical and critical writings of Gordon Rohlehr, Richard Burton, Carolyn Cooper and Kwame Dawes. Performers will include: Attila the Hun, the Mighty Sparrow, Louise Bennett, Bob Marley, Mikey Smith, Jean “Binta” Breeze, Linton Kwesi Johnson, Mutabaruka and John Agard, but also influence of oral forms on more “literary” poets like Derek Walcott, Kamau Brathwaite and Lorna Goodison.</p>						
32E0136	SE	Vampires in Contemporary Media	K. Gaydon, as	A	Ve 14-16	B 112
<p>“Every era creates the monsters it needs,” writes Audrey Niffenegger to preface Anne Rice’s “Interview with a Vampire”. The vampire is one such monster that has often been used to represent anxieties regarding non-Western races, non-normative gender roles and sexuality. The vampire abounds in popular culture – it can be glittery, sexy and even vegetarian – this course will look at the way the figure of the vampire is used in current TV and film to explore and potentially destabilize contemporary notions of gender, sexuality, and race. We will therefore be examining TV episodes and films through the angle of feminist film theory, gender criticism, queer theory, and racial /postcolonial theory.</p> <p>Course requirements: In order to participate in and receive credit for this course, students will be required to pass a quiz in the third class on the theoretical material covered in the first two classes.</p> <p>A course reader will be made available to students at TEX.</p>						
32E0137	SE	Novels of Jane Austen	D. Spurr, po	P	Ma 10-12	B 105
<p>Jane Austen is the great stylist of the English novel, the one who draws the finest line between comedy and moral seriousness. Her art, apart from being that of the perfectly constructed sentence, is that of the observation of character and the analysis of emotion. Her world is that of provincial society in Regency England, but within this narrow social and historical compass one finds the folly, the perplexity, the wisdom and the triumph of the universally human. This seminar will give particular attention to Austen’s language, her comic style, her background in the novel of sensibility, her ideas of sexual and social identity, and the context of her novels both in English society and the British Empire. Readings: “Pride and Prejudice”, “Emma”, “Mansfield Park”, “Persuasion”. Available at Off the Shelf, Bd Georges-Favon 15.</p>						

32E0138	SE	Trollope: A True Victorian ?	V. Fehlbaum	P	Me 08-10	A 113
<p>Unlike Oscar Wilde whose reputation has followed an upward curve for many decades, Anthony Trollope regularly falls into the “oubliettes” of literary history. By paying close attention to two of his later novels which, as their titles suggest, raise pertinent questions about contemporary issues pertaining to both private and public life in Victorian society we shall endeavour to evaluate his status as a true Victorian.</p> <p>Texts: “Can You Forgive Her?” (1864)  “The Way We Live Now” (1875)  The texts will be ordered at ‘Off the Shelf’.</p>						
32E0139	SE	Theatrical Ireland	G. Zingg, as	P	Me 10-12	B 302
<p>This seminar proposes to examine the firmly anchored Irish tradition of theatre. More specifically, we will discuss Sean O’Casey’s Dublin plays which depict the powerful struggle of the lower class in an urban setting. Brian Friel’s “Translations” also emphasizes the fight for freedom - but of a remote rural Irish community. Neither the city nor the countryside seem to offer simple solutions towards national and personal freedom. But is life in the early 20<sup>th</sup> century Ireland really that bleak?</p> <p>You are asked to acquire the following texts before the first class meeting:  O’Casey, Sean. “Three Dublin Plays”. London: Faber and Faber, 1998.  Friel, Brian. “Translations”. London: Faber and Faber, 2000.</p>						
32E0140	SE	Australian Aboriginal Literature	A. Barras, as	P	Je 08-10	L 208
<p>The aim of this seminar is to study the complexity and variety of contemporary Australian Aboriginal literature. We will focus on the representations of the body, the environment and the concept of the Dreaming in various literary genres: Sally Morgan’s autobiography “My Place”; Sam Watson’s magic realist novel “The Kadaitcha Sung”; and Alexis Wright’s “Carpentaria”, a text whose narrative form is strongly inspired by the Dreaming. We will also look at some poems by Lionel Fogarty and some paintings by Aboriginal artists.</p> <p>Students must acquire “My Place” and “Carpentaria” by their own means (OffTheShelf, Amazon, BookFinder.com). “The Kadaitcha Sung”, excerpts of Fogarty’s poetry and Aboriginal paintings will be made available in a reader at the beginning of the semester.</p>						
32E0141	SE	Storytelling and Music(k)ing in the Novels of Toni Morrison	A. Iatsenko, as	P	Je 12-14	B 112
<p>While the relationship between poetry and music may appear evident, mainly through the use of rhyme and rhythm, this link seems to disappear when we talk about prose. Or does it? This seminar will focus on the problematic of the presence of music in the novels of Toni Morrison and will explore narratological, structural and stylistic techniques which the author uses in order to infuse her novels with vocal, oral and musical elements. From gospel to jazz to hip-hop, we will see that Morrison’s novels contain a number of elements which anchor the novels not only in the oral tradition, where the idea of voice is extremely important, but also in poetry and music itself.</p>						
32E0142	SE	South African Literature After Apartheid	M. Leer, mer	P	Je 16-18	B 112
<p>With the fall of the Apartheid regime in South Africa (1990-94), South African literature was at a crossroads. Having long, as part of the opposition to Apartheid, maintained an almost 19<sup>th</sup> century realist concern with politics, would it now turn radically experimental and postmodernist (as some had prophesied)? Instead, to a remarkable degree, under the influence of the Truth and Reconciliation Commission, literature turned the national narrative from one of struggle to one of trauma. This seminar will deal with various versions of this from the poet Antjie Krog’s account of the TRC in “Country of my Skull” (1998) to J.M.Coetzee’s “Disgrace” (1999) and works by Zakes Mda and Zoe Wicomb among others.</p>						

### BA7 : A option : Langue et littérature anglaises OU Module hors-discipline

<b>BA7 : Langue et littérature anglaises</b>						
<b>Demi module BA7a et BA7b : Langue et littérature anglaises</b>						
<b>3E014 2h/Semestre de SE, Séminaire de langue et littérature anglaises</b>						
32E0143	SE	Syntax I	T. Ihsane, ma	A	Ma 10-12	L 208
<p>This seminar, together with Syntax II, provides an introduction to the study of English grammar within the framework of recent generative syntactic theory. We will start with a brief general discussion of the aims, methods and basic hypotheses that characterize generative grammar and that distinguish it from traditional approaches to the study of grammar. We will then explore various issues in syntactic analysis:</p> <ul style="list-style-type: none"> <li>- Syntactic structure - the way sentences and phrases are built up from words and morphemes.</li> </ul>						

- Null constituents - aspects of syntactic structure that are not phonetically realized.
- Head movement - the syntax of verbs and auxiliaries in modern English and earlier stages in the history of English.
- Wh-movement - the syntax of question formation.

The textbook we will be using in this seminar is:

Radford, A. 2009. *An Introduction to English Sentence Structure*. Cambridge: Cambridge University Press.

32E0144	SE	Syntax II	G. Puskas Nerima, mer	P	Lu 16-18	B 307
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As Syntax II is the second part of the one-year syntax seminar, it presupposes Syntax I. This seminar is divided into two main parts. In the first one, we will continue the investigation of what *movement* is in syntax. We will first look at constructions such as the ones in (1) and (2) below, which involve movement of a constituent into the subject position:

(1)a. It seems that **the students** like the linguistics class

b. **The students** seem to like the linguistics class

(2) **The paper** was written by two excellent students

We will then extend the analysis to subject movement in general.

The second part deals with an analysis of more complex data (3), (4) and will lead us to develop syntactic structures of a more complex type.

(3)a. Not a single paper did the student finish.

b. He could have been finishing the paper.

(4)a. John rolled the ball down the hill

b. The ball rolled down the hill

Finally, the last section will discuss recent theoretical issues in syntax.

#### BA7 : Langue et littérature anglaises

Demi module BA7a et BA7b : Langue et littérature anglaises (*voir descriptifs sous BA4, BA5 et BA6*)

		+ ALL BA4, BA5 AND BA6 SEMINARS				
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#### BA7 : Module hors-discipline

## Maîtrise universitaire (Master of Arts, MA) - Anglais

#### MA1-MA5 : Langue et littérature anglaises I-V (*voir Plan d'études pour modalités de chaque module*)

**3E016 2h/Semestre de SE, Séminaire de langue et littérature anglaises** (dans un des domaines suivants : médiéval, moderne, contemporain, ou linguistique) : **médiéval**

34E0145	SE	Geoffrey Chaucer, "The Canterbury Tales" - SEMINAIRE ANNULÉ	G. Bolens, po	P	Lu 12-14	A 210
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Chaucer's *Canterbury Tales* begins with the narrator lodged at a tavern in a London suburb, ready to make a pilgrimage to the shrine of St Thomas Becket in Canterbury. He joins a group of twenty-nine pilgrims setting out the next day. The tavern's host also decides to travel with them and proposes a game to divert them on the road: all will tell stories and the best tale will be rewarded at journey's end with a supper. The bulk of the poem consists of the tales of twenty-three pilgrims, interspersed with dialogues that link their performances to the framework of the pilgrimage. The pilgrims embody different aspects of English society, travelling together and interacting by means of fiction. A knight and a miller, a prioress and a summoner, a man of law and a clerk, a friar and a pardoner, among others, share narratives that define them in the group through stylistic variations. We will study in this seminar how the Friar, the Summoner, the Clerk and the Wife of Bath problematize the relationship between religion, education, and power in late medieval England. From Chaucer's polyvocal masterpiece, we will also study the energetic voices of the Reeve, the Franklin, the Merchant, the Nun's Priest, and the Man of Law, as these tales are all concerned with a tense yet productive interplay between differing social codes and value systems.

We will use the Riverside Chaucer, 3<sup>rd</sup> edition, which will be available at Off-the-Shelf.

34E0082	RE	Doctoral Workshop : Medieval and Early Modern English Studies	G. Bolens, po L. Erne, po	AN	Me 16-19	B 220
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Workshop open to doctoral students only.

**3E017 2h/Semestre de SE, Séminaire de langue et littérature anglaises** (dans un des domaines suivants : médiéval, moderne, contemporain, ou linguistique) : **moderne**

34E0147	SE	Feminine Modernism : Woolf, Rhys, Bowen	D. Spurr, po	A	Ma 14-16	A 214
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Virginia Woolf, Jean Rhys, and Elizabeth Bowen are women of radically different backgrounds who, when read together, can be seen to have reshaped the modern English novel in ways often overlooked in histories of the genre. The respective novelistic visions of these writers are nonetheless marked by the ambivalences of a historical situation in which women's emancipation is taking place amidst more general social upheavals in the class system and the British Empire. Each of these writers has her own vision of the complexity and the perils of human relations, as men and women struggle to adapt to one another amid the implacable conditions of modern life. Readings: Woolf, "To the Lighthouse" (1927); Rhys, "After Leaving Mr. McKenzie" (1930) and "Voyage in the Dark" (1934); Bowen, "The Death of the Heart" (1938). Texts available at Off the Shelf, Bd Georges-Favon 15.

34E0053	SE	The Devil in Elizabethan and Jacobean Literature and Religion	I. Backus, po L. Erne, po	A	Me 10-12	A 210
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This course is offered in English and Theology.

Course description: The object of this interdisciplinary seminar is to investigate the function attributed to the devil and the demonic in English literature and religion respectively. The late sixteenth and early seventeenth century was a crucial period for both English literature and English religious culture, but the cross-fertilisation of the two has often escaped students' attention. Taking the belief in the devil and the presence of the demonic as a paradigm, we shall study religious sentiments associated with the devil in accounts such as King James' "Demonology" and the English versions of Swiss manuals on the devil (Ludwig Lavater and Pierre Viret). We shall also examine accounts of cases of demonic possession in England and shall touch on the question of attitudes to witchcraft via reports of trials. The literary part of the seminar will focus on three plays which deal with the demonic in a variety of ways: Christopher Marlowe's "Doctor Faustus", William Shakespeare's "Macbeth", and Ben Jonson's "The Devil Is an Ass". The texts read in this seminar will be studied for what they tell us about the culture of the demonic as well as for their literary characteristics.

34E0148	SE	L'archive et la mémoire culturelle	D. Spurr, po	A	Je 11-13	A 214
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Ce séminaire se consacre à la figure de l'archive dans l'œuvre d'art, notamment le texte littéraire, ainsi que la manière dont les vraies archives conditionnent notre lecture et notre entendement de la littérature. L'acception du mot archive est prise ici au sens large ; elle comprend à la fois les bibliothèques, les musées et d'autres collections, ainsi que les bases de données électroniques que nous utilisons au quotidien. Les archives construisent notre mémoire culturelle ; elles définissent la forme de notre savoir ; elles servent d'objets labyrinthiques dans l'imagination littéraire, et elles constituent des œuvres d'art en elles-mêmes. Parmi les personnages littéraires, critiques, et artistiques que nous rencontrerons figurent Walter Benjamin, Henry James, Jorge Luis Borgès, Bruce Chatwin, Marcel Broodthaers, Jacques Derrida, et Hal Foster. Finalement, dans le cas de James Joyce, nous verrons comment les archives d'un seul écrivain sont préservées, ordonnées, et utilisées. Textes sous forme de brochure disponible à la bibliothèque du département d'anglais.

34E0149	SE	Wordsworth and Coleridge: The Power of Harmony	D. Spurr, po	P	Ma 14-16	A 214
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The publication in 1798 of the "Lyrical Ballads" by William Wordsworth and Samuel Taylor Coleridge, was the poetic equivalent of the storming of the Bastille in 1789 : both events inaugurated a revolutionary order, forever changing the face of English letters and European society, respectively. As its title announced, Wordsworth and Coleridge wanted to combine the heightened aesthetic of the 'lyric' poem with the popular language and subject matter of the 'ballad'. These were experiments in adapting the language of conversation belonging to the middle and the lower classes to the more purely artistic, and traditionally aristocratic, purposes of poetic pleasure. "The power of harmony", a phrase from Wordsworth's "Tintern Abbey", refers in this context to the analogy between the ideal form of the work of art—its parts working together harmoniously—and the poet's vision of an ideally harmonious social order. This seminar takes the "Lyrical Ballads" as its point of departure, then follows the evolution of Wordsworth's and Coleridge's poetical works in the context of the violent social and political changes taking place in their world. Texts available at Off the Shelf, Bd Georges-Favon 15.

34E0054	SE	Shakespeare in Performance	L. Erne, po	P	Me 10-12	A 210
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At the heart of this seminar is a study week in London and Stratford-upon-Avon where we will watch a number of Shakespeare plays performed by some of Britain's leading actors and actresses. The theatres in which we will witness performances include the new Globe theatre in Southwark, a replica of the playhouse in which many of Shakespeare's plays were first staged. The study week will include post-performance seminar discussions with student presentations, a study day at Shakespeare's Globe, an interview with cast members of one or more of the performances we will see, and visits to two Shakespeare-related museums. The preparatory weeks in Geneva will consist of sustained study from the angle of performance of the plays we will get to witness live while in England. Since much of the work for this seminar will be done during the week in England, teaching in Geneva will not extend over the whole semester (details to be announced in class at the beginning of term).

34E0150	SE	Ecrits sur l'art	D. Spurr, po	P	Je 11-13	A 214
<p>Ce séminaire prend comme point de départ l'idée que la critique d'art est une forme littéraire. Ce qui la différencie d'autres formes de l'essai est son objet, lui aussi une œuvre artistique. Il s'agit donc de la production d'un objet esthétique (littéraire) en rapport avec un autre (notamment de peinture) qui fait l'intérêt particulier de ce sujet. Un thème accessoire sera donc celui de l'analogie formelle et de l'affinité spirituelle qui existent entre l'écrit et son objet. Nous nous pencherons sur des textes écrits non pas par des critiques professionnels, mais par des romanciers, des poètes, ou des écrivains chez qui la forme de l'écrit sur l'art est élevée au-delà de la simple analyse pratique. Lectures de Ruskin, Baudelaire, Pater, Proust, Beckett, Ashbery. Ces textes seront étudiés en relation avec les œuvres d'art visuel qui les ont inspirés, notamment celles de Botticelli, Giorgione, Turner, Delacroix, van Velde, Cornell, De Kooning. Textes sous forme de brochure disponible à la bibliothèque d'anglais.</p>						
34E0055	SE	Women Novelists of the Eighteenth Century	E. Kukorelly-Leverington, ma	P	Ve 12-14	A 320
<p>In the middle years of the eighteenth century, women writers were active and experimental purveyors of the emerging novel genre. Many of their novels specifically address a feminist agenda: female autonomy before and during marriage, women's relationship to money, the possibility for women to live in autarkic communities, women's learning, women's right to a subjective sexuality. Over the course of the seminar, we will read a number of novels written by women, each of which addresses some of these questions. Please purchase Lennox's by the start of the semester. (I advise you to read Samuel Richardson's "Pamela, or Virtue Rewarded" in preparation for this seminar).  Charlotte Lennox, "The Female Quixote" (Oxford World's Classics)  Sarah Fielding and Jane Collier, "The Cry" (online at LION)  Eliza Haywood, "Anti-Pamela" (online at LION)  Eliza Haywood, "The History of Betsy Thoughtless" (Oxford Worlds Classics)  Sarah Scott, "Millennium Hall" (online at LION)</p>						
34E0082	RE	Doctoral Workshop : Medieval and Early Modern English Studies	G. Bolens, po L. Erne, po	AN	Me 16-19	B 220
Workshop open to doctoral students only.						
<b>3E018 2h/Semestre de SE, Séminaire de langue et littérature anglaises</b> (dans un des domaines suivants : médiéval, moderne, contemporain, ou linguistique) : <b>contemporain</b>						
34E0003	SE	Trauma Theory / Trauma Narratives I	D. Madsen, po	A	Lu 14-16	PHIL 111
<p>This seminar can be taken in Autumn and Spring or in Autumn only.</p> <p>In this seminar we will read texts on the literature of and about trauma, identifying the connections (and disconnections) between theory and literary practice. We will consider trauma in the contexts of race, class, and sexuality; the ethics of representing trauma in testimonial literature, autobiography (including false trauma memoirs) and fictional texts; and the capacity of language to articulate the experience of trauma. Topics for discussion include: personal trauma such as rape, incest, relationship violence, and mental illness; as well as historical trauma such as the Holocaust, American slavery, Native American genocide, the Vietnam War, and 9/11. Trauma theory can be situated at the intersection of poststructuralist, feminist, and psychoanalytic theoretical approaches. The engagement with this body of theoretical work is an essential dimension of the seminar.</p> <p>Texts will be available from Off-the-Shelf and the seminar shelf in the English Library. A reader of theoretical texts will be available for purchase from the English Library.  Nora Okja Keller, <u>Comfort Woman</u> (1999)  Dorothy Allison, <u>Bastard Out of Carolina</u> (1993)  Benjamin Wilkomirski, <u>Fragments</u> (1997)  Harriet Jacobs, from <u>Incidents in the Life of a Slave Girl</u> (1861)  Octavia Butler, <u>Kindred</u> (1988)  Michael Herr, <u>Dispatches</u> (1977)  Leslie Marmon Silko, <u>Ceremony</u> (1977)  Don DeLillo, <u>Falling Man</u> (2007)</p>						
34E0057	SE	Walcott or Brathwaite ?	M. Leer, mer	A	Me 16-18	PHIL 006
<p>Many emergent postcolonial literatures produce in their early years a pair of contrasting figures, who seem to offer alternative visions and models for the literature and attract followers and detractors. This is the case in Caribbean poetry with Derek Walcott vs. Kamau Brathwaite, who both turn 80 in 2010. Walcott's project is seen as a heightening of Caribbean poetry to the level of the classical European tradition, while Brathwaite explores the African roots and present-day creolization in the Caribbean. This view is far too simplistic, however. This seminar will not choose between the two giants, but offer an intense immersion in their poetry and essays from Walcott's "In a Green Night" (1948) to "White Egrets" (2010) and Brathwaite's "Rights of Passage" (1969) to "Born to Slow Horses" (2005).</p>						

34E0084	SE	Trauma Theory / Trauma Narratives II	D. Madsen, po	P	Lu 14-16	B 111
<p>This seminar can be taken in follow-up to the Autumn seminar Trauma Narratives I, but cannot be chosen just in Spring.</p> <p>In this seminar we will read texts on the literature of and about trauma, identifying the connections (and disconnections) between theory and literary practice. We will consider trauma in the contexts of race, class, and sexuality; the ethics of representing trauma in testimonial literature, autobiography (including false trauma memoirs) and fictional texts; and the capacity of language to articulate the experience of trauma. Topics for discussion include: personal trauma such as rape, incest, relationship violence, and mental illness; as well as historical trauma such as the Holocaust, American slavery, Native American genocide, the Vietnam War, and 9/11. Trauma theory can be situated at the intersection of poststructuralist, feminist, and psychoanalytic theoretical approaches. The engagement with this body of theoretical work is an essential dimension of the seminar.</p> <p>Texts will be available from Off the Shelf and the seminar shelf in the English Library. A reader of theoretical texts will be available for purchase from the English Library.</p> <p>Nora Okja Keller, <u>Comfort Woman</u> (1999)  Dorothy Allison, <u>Bastard Out of Carolina</u> (1993)  Binjamin Wilkomirski, <u>Fragments</u> (1997)  Harriet Jacobs, from <u>Incidents in the Life of a Slave Girl</u> (1861)  Octavia Butler, <u>Kindred</u> (1988)  Michael Herr, <u>Dispatches</u> (1977)  Leslie Marmon Silko, <u>Ceremony</u> (1977)  Don DeLillo, <u>Falling Man</u> (2007)</p>						
34E0058	SE	Water as a Literary Element	M. Leer, mer	P	Me 16-18	B 111
<p>The first of a series of seminars dealing with the Heraclitan elements in literature. While Gaston Bachelard in his psychoanalysis of the elements saw water in poetic thinking as a metaphor for dream (“rêve”), this seminar will take a more environmentalist phenomenological approach. The fluid element will be pursued in a variety of texts and contexts from a chronotope for story and history in Graham Swift’s “Waterland” to the basis and potential destruction of human culture in Amitav Ghosh’s “The Hungry Tide” and a kind of epic “Dasein” in Derek Walcott’s “Omeros”.</p>						
<p><b>3E019 2h/Semestre de SE, Séminaire de langue et littérature anglaises (dans un des domaines suivants : médiéval, moderne, contemporain, ou linguistique) : linguistique</b></p>						
34E0060	SE	The Syntax of Aspect and Mood	G. Puskas Nerima, mer	A	Ma 08-10	B 105
<p>This class discusses the question of the aspectual and modal contributions of various elements from the syntactic point of view. English has distinct aspectual markers which exhibits specific constraints:</p> <p>(1)a. Babar has written his memoirs/ Babar is writing his memoirs.  b. Babar has been writing his memoirs /*Babar is had written his memoirs.</p> <p>Moreover, some of the aspectual markers may appear either as bound or as distinct elements:</p> <p>(2)a. Babar reads a book every night.  b. Babar used to read books  c. Babar is going to read a book.</p> <p>We will examine the contribution of markers of modality such as can/must/should and the restrictions on their distribution, as well as possible combinations with aspect:</p> <p>(3) *Babar can must go to Barcelona /*Babar must can go to Barcelona</p> <p>(4)a. Babar may be leaving/may have left.  b. Students should have been handing in all their papers during the semester.</p>						
34E0102	SE	Radical New Roads for English Language Teaching: The Edinburgh School of Applied Linguistics	C. Forel, ce	A	Je 08-10	L 208
<p>The School of Applied Linguistics at the University of Edinburgh was founded in 1957 and was the location for the first wave of British Applied Linguistics. We shall look at the work of famous linguists like M.A.K. Halliday who explored the field of language and social meaning, S.Pit Corder who changed the way we look at learner’s errors, Larry Selinker who offered the concept of interlanguage that views the learner’s language as a system of its own. We mustn’t forget H. Widdowson who developed the communicative language approach that is still widely used today. Finally we’ll also have a look at Alan Davies who challenged the notion of “native speaker”. The seminar will be primarily based on the reading of articles by these various linguists which we will discuss after having placed this particular school in its historical context.</p>						
34E0064	SE	Cartography and Minimalism	G. Puskas Nerima, mer	P	Ma 08-10	B 105
<p>This seminar explores recent theoretical issues within the generative framework. The cartographic approach proposes a decomposition of items into (sets of) features which are associated with functional heads, yielding thus a richly articulated structure of the clause (Cinque 1999, Rizzi 1997). Recent developments in the minimalist program (Chomsky 1995, 2006) argue in favour of an economy in the derivational mechanisms, reducing syntactic operations to strictly local relations of a very basic</p>						

type. The seminar explores the interactions and the tensions between these two approaches to syntactic theory.

34E0065

SE

English Historical Syntax : Old English and Early Middle English

E. Haeberli, pad

P

Ma 16-18

A 214

In this seminar, we will examine some aspects of the syntax of early English and the syntactic changes occurring in the transition from Old to Middle English. We will start by analyzing a few Old and Middle English text samples in order to identify the main characteristic syntactic properties of early English. The second part of the seminar will focus on the syntax of the earliest attested period in the history of English, i.e. Old English. Old English had many word order patterns which would be ungrammatical in Modern English. Given these differences between Old and Modern English, we can study the syntax of Old English from a comparative perspective. More precisely, we will consider how the theoretical concepts developed for the analysis of the syntax of Modern English in other classes (in particular X-bar Theory) can be applied to Old English and how we can account for the differences between the two stages of the language. Having established the basic syntactic analysis of Old English, we will then discuss some of the developments in Middle English. The main issues to be examined are: the order of objects and verbs, subject-verb inversion, and negation.